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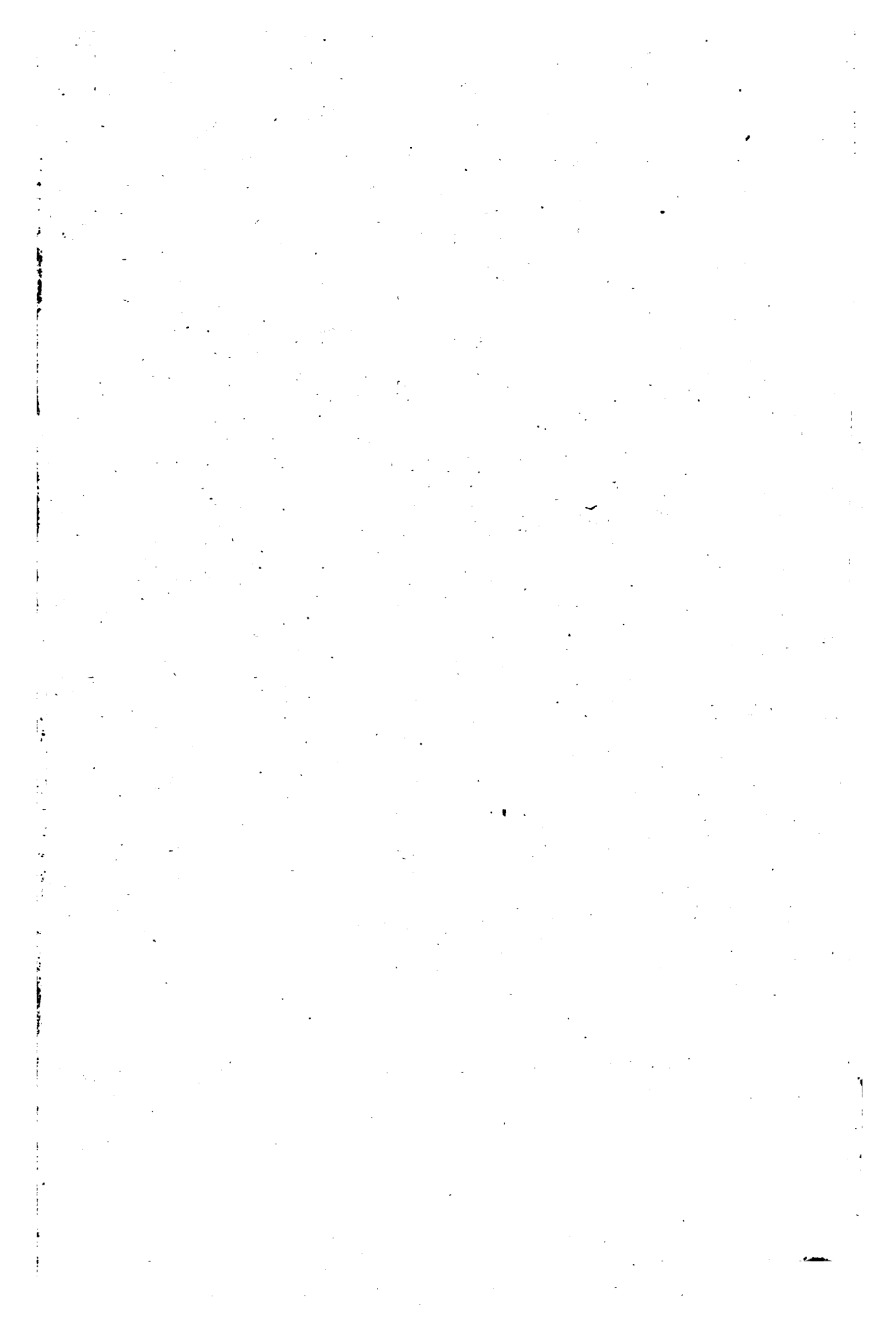
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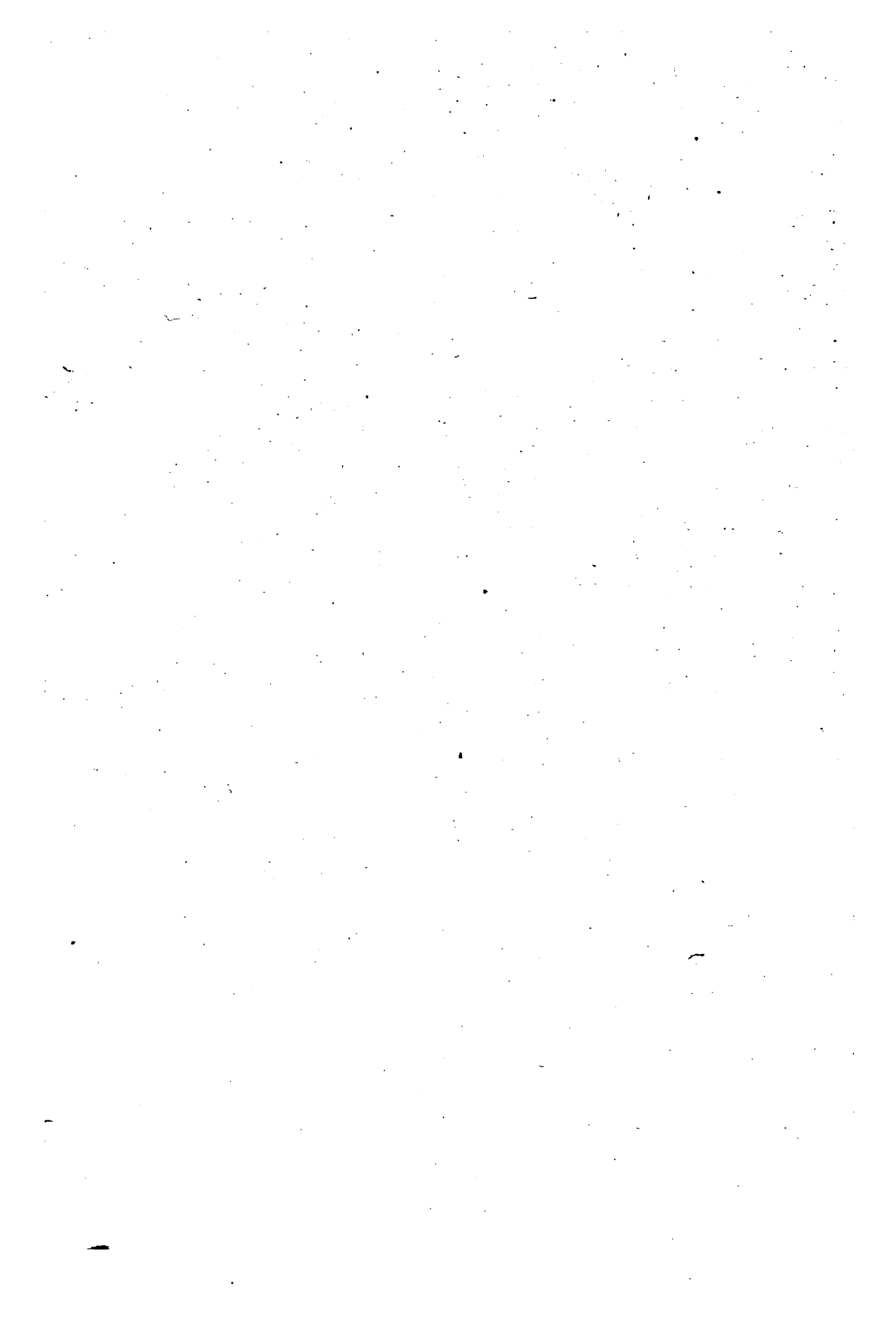
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NOVELLO'S ORIGINAL OCTAVO EDITION.

TO MY FRIEND, HUGH BLAIR, M.A., Mus. Bac., Cantab.

THE BLACK KNIGHT

(DER SCHWARZE RITTER)

CANTATA FOR CHORUS AND ORCHESTRA

THE POEM BY

UHLAND

(TRANSLATED BY LONGFELLOW)

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(OP. 25.)

PRICE TWO SHILLINGS.

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THE BLACK KNIGHT.

SCENE I.

EDWARD ELGAR (Op. 25).

Allegro maestoso.

PIANO.
♩ = 100.

SOPRANO.
ALTO.
TENOR.
BASS.

'Twas Pen - te - cost, .. the Feast .. of

'Twas Pen - te - cost, the Feast of

'Twas Pen - te - cost, .. the Feast .. of

Glad - ness, . . . 'twas . . Pen - te - cost, . . the Feast of Glad - ness,

Glad - ness, 'twas Pen - te - cost, Pen - te - cost, the Feast of Glad - ness,

Glad - ness, 'twas . . Pen - te - cost, the Feast of Glad - ness,

Glad - ness, . . . 'twas Pen - te - cost, the Feast of Glad - ness,

When woods .. and fields .. put

When woods and fields, when woods .. and fields put

cantabile. When woods and

off all sad-ness, when woods and fields put

off .. all sad-ness, when

Pen - te - cost, when woods and fields, when

fields put off all sad - ness,

off all .. sad - ness, all sad - ness, when

woods .. and fields put off all sad - ness,

woods .. and fields put off, put off .. all sad - ness, when

Seu 'Twas Pen - te - cost, .. the Feast of

fz *f*

woods . . and fields . . put off sad - ness, 'Twas Pen - te -

when woods . . and fields . . put off sad - ness,

woods and fields, 'Twas Pen - te -

Glad - ness, put off all sad - ness; 'Twas Pen - te -

cost, the Feast of Glad - ness, When . . woods and fields

the Feast of Glad - ness, When woods and fields put off all . .

cost, . . the Feast of Glad - ness, Thus be -

cost, . . the Feast of Glad - ness, Thus be - gan the King and

put off sad - ness, Thus be - gan . . the King, the King and

sad - ness, all sad - ness, Thus be - gan the King, be - gan the King, the King and

gan the King, thus be - gan the King, the King and

spoke, thus be - gan the King, be - gan the King, the King and

Ped. * *Ped.* * *rit.* *dim.*

8179.

A a tempo.

spake;

spake;

spake;

spake;
a tempo. ♩. = 112.

A

mf *sonore.*

Ped.

*

Ped.

*

"So from . . the halls . . . Of an - cient Hof - burg's

"So from . . the halls . . . Of an - cient Hof - burg's

Ped.

*

walls,

A lux - u - ri - ant

"A lux - u - ri - ant Spring, . . . a lux -

walls,

Ped.

*

A lux - u - ri - ant Spring . . . shall
 u - ri - ant Spring . . . shall break, . . . a lux -
 Spring, . . . a lux - u - ri - ant Spring, . . .
 u - ri - ant Spring shall break."

cres. *f*

break." *dim.* *p*
 u - ri - ant Spring, . . . Spring shall
dim. *p*
 a lux - u - ri - ant Spring . . . shall
dim. *p*
 Spring shall break, a lux - u - ri - ant Spring . . . shall
dim. *p*

8va

B $\text{♩} = 116$.
 break." Drums and trum-pets e - cho loud
 break." Drums and trum-pets e - cho loud
 break." Drums and trum-pets e - cho loud
 break." *B* *A*
 $\text{♩} = 116$, *p marcato cres.* *ff* *fz*
 V 8179. Ped. *

ly, Wave the crim - son

ly, Wave the crim - son

ly, Wave the crim - son

ban - ners proud - ly, From bal - co - ny the

ban - ners proud - ly, From bal - co - ny the

ban - ners proud - ly, From bal - co - ny the

From bal - co - ny the

poco stringendo.

Ped.

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

♩ = 120.

7

on; *molto marcato.*

on; In the play of spears, the play of spears, Fell

on; *molto marcato.*

on; *molto marcato.*

In the play of spears, the play of spears, Fell

all the ca-va-liers, *molto marcato.*

In the play of spears, the play of spears, Fell

all the ca-va-liers, *ff*

In the play of spears, the play of spears, Fell

all the ca-va-liers, *ff*

In the play of spears, the play of spears, Fell

8179.

Be - fore the mon - arch's

all the ca - va - liers, . . Be - fore the mon - arch's stal-wart son,

Be - fore the mon - arch's stal - wart,

all the ca - va - liers, . . Be - fore the mon - arch's stal - wart

stal - wart son, . . the mon - arch's stalwart son,

be - fore the mon - arch's stal-wart, stal - wart son,

stal - wart son, In the play of spears, the

son, be - fore the mon - arch's stal - wart son, In the

Fell the ca - va - liers,

Fell the ca - va - liers, the ca - va - liers,

play of spears, Fell all the ca - va - liers, the ca - va - liers,

play of spears, Fell all the ca - va - liers, the ca - va - liers, . .

Be - fore the mon - arch's

Be - fore the mon - arch's

Be - fore the mon - arch's

Be -

ff *sf*

stal - - wart son.

stal - - wart son.

stal - - wart son.

stal - - wart son.

- - fore the monarch's stalwart son.

ff *> pp*

C

p

Ped.

C

Musical score for a hymn, page 10. The score is in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with grand staff notation. The lyrics are about Pentecost and the Feast of Gladness. The score includes various musical notations such as dynamics (*p*, *f*, *cresc.*), articulation (accents, slurs), and fingerings (3). The piano part has a "Ped." marking and a "*" symbol. The lyrics are: "Twas Pen - te - cost, the Feast of Glad - ness, 'twas Pen - te - cost, the Feast of Glad - ness, 'twas Pen - te - cost, the Feast of Glad - ness, Pen - te - cost, the Feast of Glad - ness, Pen - te - cost, the Feast of Glad - ness, Pen - te - cost, the Feast of Glad - ness, When woods and fields put".

11

off all sad ness,
off all sad ness,
off all sad ness,
off all sad ness,
Sea...

[illegible]

Feast . . of Glad - ness, . . . 'twas . . Pen - te - cost, the Feast . . of Glad

Feast . . of Glad - ness, 'twas Pen - te - cost, Pen - te - cost, . .

Feast . . of Glad - ness, . . . the Feast of Glad - ness, 'twas . .

Feast . . of Glad - ness, 'twas Pen - te - cost, the Feast, 'twas

ness, . . the Feast of Glad - ness, . . the Feast of Glad - ness, When
 'twas . . Pen-te - cost, . . 'twas . . Pen-te - cost, . .
 Pen-te - cost, the Feast of Glad - ness, the Feast of Glad -
 Pen - te-cost, the Feast, 'twas Pen - te-cost, the Feast, the . . Feast of Glad -

woods . . and fields . . put off all sad - ness,
 When woods and fields put off all
 - ness, When woods and fields put off all
 - ness, When woods and fields put off

Twas Pen - te - cost,
 sad - ness, put off . . all sad - ness,
 sad - ness, 'Twas Pen - te - cost,
 sad - ness, When woods and fields put off

15

Pen - te - cost, Pen - te -
When woods and fields put off sad - ness,
Pen - te - cost,
sad - ness, 'Twas Pen - te - cost, .. the
- cost .. the Feast, Pen - te - cost, .. the Feast, When .
'Twas Pen - te - cost, .. 'twas Pen - te - cost, the Feast, When .
Pen - te - cost, .. 'twas Pen - te - cost, Pen - te - cost, When .
Feast of Glad - ness, Pen - te - cost, the Feast, When .
8va
cres. sempre
Ped. * Ped. * Ped. * Ped. *
woods and fields put off, put off all sad -
woods and fields put off, .. put off ten. all sad
woods and fields put off, put off all sad
woods and fields put off, .. put off all sad
8va
poco rit.
8170 Ped. *

Più lento.

- ness, Pen - - te -

- ness, Pen - - te -

- ness, Pen - - te -

- ness, Pen - - te -

Più lento.

- cost, Pen - te - cost.

- cost, Pen - te - cost.

- cost, Pen - te - cost.

- cost, Pen - te - cost.

dim. poco rit. al

SCENE II.

PIANO.
♩ = 84.

E
Moderato.

Sra

The image shows a musical score for a piece titled "The Knight's Song". It features a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: "Rode at last a sa-ble Knight, To the bar-ri-er of the fight . .". The piano accompaniment is written in bass clef. The score includes dynamic markings such as "cres." (crescendo) and "s" (sforzando). The music is characterized by a strong, rhythmic melody in the vocal line and a supporting harmonic structure in the piano part.

cres.

Rode at last a sa-ble Knight, To the bar-ri-er of the fight . .

cres.

Rode at last a sa-ble Knight,

8179.

ff

"Sir Knight! your name and scut - cheon say!" . . .

say!" . . .

"Sir Knight! your name and scut - cheon say!" . . .

say!" . . .

"Sir Knight! your name and scut - cheon say!" . . .

lunga

pp

"Should I speak it

pp

"Should I speak it

pp

"Should I speak it

pp

"Should I speak it

a tempo. pp

sf

sf *pp* *cres.*

here, . . . Ye would stand a - gha - st with fear; I

sf *pp* *cres.*

here, . . . Ye would stand a - gha - st with fear; I

sf *pp* *cres.*

here, . . . Ye would stand a - gha - st with fear; I

sf *pp* *cres.*

here, . . . Ye would stand a - gha - st with fear; I

sf *pp*

ff *poco animato.*

am a Prince of might-y sway, . . . I am a

ff *poco animato.*

am a Prince of might-y sway, . . . I am a

ff *poco animato.*

am a Prince of might-y sway, . . . I am a

ff *poco animato.*

am a Prince of might-y sway, . . . I am a

ff *poco animato.*

ff *poco animato.*

Prince of might-y sway, . . .

Prince of might-y sway, . . .

Prince of might-y sway, . . .

Prince of might-y sway, . . .

Prince of might-y sway, . . .

dim.

p

Ped.

G $\text{♩} = 108$

a Prince of might-y sway, . . .

a Prince of might-y sway, . . .

p

G $\text{♩} = 108$

cres.

f *dim.* *p sonore.* *p*
 Musical score for piano introduction and first vocal entry. The piano part features a descending scale in the right hand and a more active line in the left hand. The vocal part enters with a single note.

a Prince . . . of might - y sway, of
 Musical score for the first phrase of the vocal melody and piano accompaniment. The piano part provides harmonic support with chords and moving lines.

might . . . y sway!"
 Musical score for the second phrase of the vocal melody and piano accompaniment. The piano part continues with harmonic support, including a *dim.* marking and a *Ped.* instruction.

Allegro molto e fuoco.

Allegro molto e fuoco. ♩ = 100.

pp a tempo. pp

p When . . .

cres. molto.

pp When he rode in - to the lists, The *cres. molto.*

When he rode in - to the lists, when he

cres. molto.

cres. molto. *f* he rode, . . .

cres. molto. When he rode in - to the lists, The arch of heav'n grew black, grew black,

arch of heav'n, the . . arch of heav'n grew black, grew black,

rode in - to the lists, The arch of heav'n grew black, grew black,

f

Musical score for voice and piano. The score is written in G major (one sharp) and 4/4 time. The key signature is G major (one sharp). The tempo is marked *cres. molto.* (crescendo molto). The score includes various dynamics such as *pp* (pianissimo), *p* (piano), *fz* (forzando), *f* (forte), and *ff* (fortissimo). The score also includes markings for *dim.* (diminuendo) and *cres. molto.* (crescendo molto). The score is divided into systems, with the first system showing the vocal line and the piano accompaniment. The second system shows the vocal line and the piano accompaniment. The third system shows the vocal line and the piano accompaniment. The fourth system shows the vocal line and the piano accompaniment. The fifth system shows the vocal line and the piano accompaniment. The sixth system shows the vocal line and the piano accompaniment. The seventh system shows the vocal line and the piano accompaniment. The eighth system shows the vocal line and the piano accompaniment. The ninth system shows the vocal line and the piano accompaniment. The tenth system shows the vocal line and the piano accompaniment. The eleventh system shows the vocal line and the piano accompaniment. The twelfth system shows the vocal line and the piano accompaniment. The thirteenth system shows the vocal line and the piano accompaniment. The fourteenth system shows the vocal line and the piano accompaniment. The fifteenth system shows the vocal line and the piano accompaniment. The sixteenth system shows the vocal line and the piano accompaniment. The seventeenth system shows the vocal line and the piano accompaniment. The eighteenth system shows the vocal line and the piano accompaniment. The nineteenth system shows the vocal line and the piano accompaniment. The twentieth system shows the vocal line and the piano accompaniment.

When he rode in -
 When he rode in - to the lists, The arch of heav'n grew black with
 When he rode in - to the lists, The arch of heav'n, the arch of heav'n grew black with
 to the lists, when he rode in - to the lists, The arch of heav'n grew black with
 rode,
 mists,
 mists,
 mists,
 mists,
Sua bassa.
ff *dim.* *fz* *pp*
 Ped.

cres.

The

cas

When . . .

he

rode

The

cas

When he rode in - to the lists, The

cas

When

he

rode

in - to

the

lists,

The

cas

tle 'gan to rock!

tle 'gan to rock!

tle 'gan to rock!

tle 'gan to rock!

The arch of heav'n grew black,

The cas - tle

Ped.

black with mist, the arch of
 The arch of heav'n grew black, black with mist,
 the cas - tle 'gan to rock, the
 'gan to rock, the
 heav'n grew black, black with mist,
 The cas - tle 'gan to
 the cas - tle 'gan to
 cas - tle 'gan to rock, the
 rock,
 rock, 'gan to rock,
 cas - tle 'gan to rock,
 rock, 'gan to rock,

8179.

[illegible]

rock!

rock!

rock,

rock!

Sua

The arch . . of heav'n grew black, . . .

The arch . . of heav'n grew black, . . .

The arch . . of heav'n grew black, . . .

The arch . . of heav'n grew black, . . .

Sua

sempre animato.

The cas - tle 'gan to rock, . . . the cas -

The cas - tle 'gan to rock, . . . the cas -

The cas - tle 'gan to rock, . . . the cas -

The cas - tle 'gan to rock, . . . the cas -

fz

tle 'gan to rock, *dim.*

tle 'gan to rock, *dim.* the cas

tle 'gan to rock, *dim.*

tle 'gan to rock, *dim.*

sf *Ped.*

dim. *p* *♩ = 128.* *

dim. *p* 'gan to rock!

dim. *p* tle 'gan to rock!

dim. *p* 'gan to rock!

dim. *p* 'gan to rock!

dim. *p* *pp sonore.*

Ped. *

stringendo.

stringendo.

p *stringendo.*

The arch of heav'n grew

p *stringendo.*

The arch of heav'n grew

p *stringendo.*

The arch of heav'n grew

of *p* *stringendo.*

Ped. *

p *cres.*

The arch of heav'n grew black, . . . grew black with

p *cres.*

black with mists, the arch of heav'n grew black with mists,

p *cres.*

black with mists, the arch of heav'n grew black with mists,

p *cres.*

black with mists, the arch of heav'n grew black with mists,

f

Ped. * *Ped.* * *Ped.* *

crea. *ff*

mists, . . . grew black with mists, . . . grew black with mists.

sf And the cas - tle *ff* 'gan to rock, the cas -

sf And the cas - tle *ff* 'gan to rock, the cas -

And the cas - tle 'gan to rock, the cas

8va

- - - tle 'gan to rock.

- - - tle 'gan to rock. At the first

- - - tle 'gan to rock. At the first

At the first

At the first blow,

At the first blow,

blow, at the first blow,

blow,

ff

sf *Meno mosso, poco a poco.*
dim.
 Fell . . . the youth, . . .
dim.
 Fell . . . the youth . . . from sad - dle-bow,
sf *dim.*
 Fell . . . the youth . . . from sad - dle-bow,
sf *dim.*
 Fell . . . the youth . . . from sad - dle-bow
Meno mosso, poco a poco.
pp
Ped. *

p *dim.* *pp*
 Hard - ly ris - es, hard - ly ris - es from the
p *dim.* *pp*
 Hard - ly ris - es, hard - ly ris - es from the
p *dim.* *pp*
 Hard - ly ris - es, hard - ly ris - es from the
pp
Ped. * *Ped.* * *Ped.*

shock,
 shock,
 shock,
tranquillo.
 *

Hard-ly ris - - - es . . from the shock.

Hard-ly ris - - - es . . from the shock.

Hard-ly ris - - - es . . from the shock.

Hard-ly ris - - - es . . from the shock.

dim. *p* *pp* *poco rit.* *pp*

Tempo lmo.

pp *dim.* *ppp.*

rit. *Ped.* *lunga*

SCENE III.

Allegretto.
K

PIANO.
♩ = 92.

pp *f* *pp* *Ped.* *

f *pp* *crea.* *f* *

p molto grazioso.

pp *Ped.* *

pp *fpp* *dim.* *Ped.* *

pp

First system of musical notation. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. Dynamics include *cres.* (crescendo) and *Ped.* (pedal). A star symbol (*) is placed at the end of the system.

Second system of musical notation. The right hand continues the melodic line with some rests. The left hand accompaniment remains consistent. Dynamics include *mf* (mezzo-forte), *Ped.*, and a star symbol (*).

Third system of musical notation. The right hand melody becomes more melodic with some longer notes. The left hand accompaniment continues. Dynamics include *cres.* and *Ped.*.

Fourth system of musical notation. The right hand features a triplet of eighth notes. The left hand accompaniment continues. Dynamics include *pp* (pianissimo), *cres.*, *Ped.*, and a star symbol (*).

Fifth system of musical notation. The right hand melody includes a *sf* (sforzando) dynamic. The left hand accompaniment continues. Dynamics include *p* (piano), *dim.* (diminuendo), *Ped.*, and a star symbol (*).

Sixth system of musical notation. The right hand melody concludes with a final chord. The left hand accompaniment continues. Dynamics include *Ped.* and a star symbol (*).

Piu moderato.
SOPRANO. *ppp stac.*

ALTO. *ppp stac.*

TENOR. *ppp stac.*

BASS. *legato.*

Pipe and vi - ol, pipe and vi - ol call the dan -

Pipe and vi - ol, pipe and vi - ol, pipe and vi - ol call, . .

Pipe and vi - ol, pipe and vi - ol, pipe and vi - ol call . .

Pipe and vi - ol call the dan - ces, Torch-light thro' the

Piu moderato. ♩ = 84.

Voices alone.

ces, call the dan - ces, pipe and vi - ol, pipe and vi - ol,

call the dan - ces, pipe and vi - ol, pipe and vi - ol,

the dan - ces, pipe and vi - ol, pipe and vi - ol,

high hall, thro' the high hall glances, Pipe and vi - ol call the dan - ces,

call the dan - ces,

pipe and vi - ol call . . . the dance, pipe and vi - ol call the

pipe and vi - ol call . . . the dan - ces, . . . call the

Torch-light thro' the high hall, thro' the high hall glances

Pipe and vi - ol call the dan - ces, Torch-light thro' the
dan - ces, pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol
dan - ces, pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol
ces, Pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol
high hall glan - ces, Torch - light
call, call the dan - ces, pipe and vi - ol call the dan - ces,
call, call the dan - ces, pipe and vi - ol call the dan - ces,
call, call the dan - ces, pipe and vi - ol call the dan - ces,
thro' the high hall, thro' the high hall glan -
pipe and vi - ol call the dan - ces,
pipe and vi - ol call, pipe and vi - ol call the
Torch - light thro' the high hall, thro' the high hall glan - ces,

ces,
Torch - light thro' the hall,
dance,
Torch - light glan
torch-light, torch - light thro' the high hall glan
Tempo 1mo. ♩ = 92.

cres.
torch - light thro' the high hall
ces, torch - light thro' the high hall
ces, torch - light thro' the high hall

glan - ces, torch-light thro' the high hall glan - ces, glan-ces thro' the
glan - ces, torch-light thro' the high hall glan - ces, glan - ces thro' the
glan - ces, torch-light thro' the high hall glan - ces, glan - ces thro' the

mf *sempre cresc.*
Ped. * Ped. * Ped. *

legato.

Pipe and vi - ol call the dan - ces, call the dan - ces, pipe and vi -

hall,

hall,

hall,

Pipe and vi -

Ped. *

ol... pipe and vi - ol call the dan - ces,

Call the

ol... pipe and vi - ol call the dan - ces, call the dan - ces,

Pipe and vi - ol call the

Ped. * *Ped.* *

Torch - light thro' the high hall glan - ces, .. torch

dan - ces, Torch - light thro' the high hall glan

Torch - light thro' the high hall glan - ces, torch -

dan - ces, pipe and vi - ol call .. the

light thro' the high hall glances, Pipe and viol call the dances, Torch-light
ces, torch-light thro' the high hall glances, Pipe and viol call the
light, torch light glances
dances, call the dances, call the
thro' the high hall glances, Pipe and
dances, Torch-light thro' the hall, Pipe and
ces, torch-light thro' the hall glances, pipe and vi
viol call the dances, Torch-light thro' the high hall glances, Pipe and vi

call the dan - ces,
vi - ol call the dan - ces, pipe and
vi - ol call the dan - ces,
ol call the dan - ces, Torch-light thro' the high hall glan - ces,

call the dan - ces, pipe and vi - ol call the dance,
vi - ol, pipe and vi - ol call the dance,
call the dan - ces, vi - ol call the dance,
pipe and vi - ol call the dance,

Waves a mighty, mighty sha-dow in, . . waves a might-y sha - dow in, . .
Waves a mighty, mighty sha-dow in, . . waves a might-y sha - dow in, . .
Waves a mighty, mighty sha-dow in, . . waves a might-y sha - dow in, . .
Waves a mighty, mighty sha-dow in, . . waves a might-y sha - dow in, . .

dim. waves a mighty sha-dow in ; . . . *dolce.* *pp* With man-ner bland Doth ask the maid - en's

dim. waves a might - y, might - y sha-dow in ; *dolce.* *pp* With man-ner bland Doth ask the maid - en's

dim. waves a might - y, might - y sha-dow in ; *dolce.* *pp* With man-ner bland Doth ask the maid - en's

dim. waves a mighty sha-dow in ; . . . *dolce.* *pp* With man-ner bland Doth ask the maid - en's

hand,

hand,

hand,

hand, *sempre pp* With

Waves . . . a might - y sha-dow in ; . . .

man - ner bland Doth ask the maid-en's hand,

ppp *rit.*

M
Moderato.

40

M Moderato. ♩ = 69.

f *pp* *molto espress.* *sempre pp*
pesante.

Doth with her the dance be - gin ;

Doth with her the dance be - gin ;

Doth with her the dance be - gin ;

Doth with her the dance be - gin ;

dim.

pp
Danc'd in sa - ble i - ron sark,

pp
Danc'd in sa - ble i - ron sark,

pp
Danc'd in sa - ble i - ron sark,

pp
Danc'd in sa - ble i - ron sark,

Danc'd a measure weird and
 Danc'd a measure weird and
 Danc'd a measure weird and
 Danc'd a measure weird and

dark,
 dark,
 dark,
 dark,

danc'd a mea - sure,
 a mea - sure, a mea - sure, a mea - sure, and
 a mea - sure, a mea - sure, a mea - sure, a mea - sure, and

8179.

dark,
dark,
dark,

sostenuto.
p Cold - ly,

Ped. * *Ped.* *

sostenuto.
Cold - ly,
pp Danc'd in sa-ble i-ron sark,
cold - ly clasp'd her limbs around,
pp Danc'd in sa-ble i-ron sark,

cres.
cold - ly clasp'd her limbs around,
pp Danc'd a measure weird and dark,
cres.
cold - ly, cold - ly *pp* clasp'd her limbs around,
Danc'd a measure weird and dark,

cres.

p Cold-ly clasp'd her limbs a-round. *N*

p Cold-ly clasp'd her limbs a-round.

p Cold-ly clasp'd her limbs a-round.

p Cold-ly clasp'd her limbs a-round. *N*

f *dim.* *p*

Ped.

pp From breast and hair Down fall from

pp From breast and hair Down fall from

pp From breast and hair Down fall from

pp From breast and hair Down fall from

ten.

Ped. * *Ped.* * *Ped.* * *Ped.* *

dim. molto. her the fair Flower - - - - - etas,

dim. molto. her the fair Flower - - - - - etas,

dim. molto. her the fair Flower - - - - - etas,

dim. molto. her the fair Flower - - - - - etas,

pp

Ped. * *Ped.* * *Ped.* *

flower - ets, fad - ed, flower - ets,
fad - ed, flower - ets,
flower - ets, fad - ed,

Ped. * *Ped.* * *Ped.* * *Ped.* *

animato. *p* *molto cres.*
From breast and hair .. Down fall from
fad - ed, to the ground, molto cres. Down
fad - ed, to the ground, From breast and hair .. Down
fall to ... the ground, Down

cres. *animato.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff *a tempo.*
her .. the fair ... Flower - ets fad - ed, to .. the ground.
fall fair Flowerets, the flowerets, to the ground.
fall the fair, .. fair Flowerets, the flowerets, to the ground.
fall the Flowerets, the flowerets, to the ground.

ff *a tempo.* *p dim.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8179

pp Danc'd in sa-ble i-ron sark,
pp Danc'd in sa-ble i-ron sark,
pp Danc'd in sa-ble i-ron sark,
pp Danc'd in sa-ble i-ron sark,
pp *dim.*

ppp Danc'd a mea-sure weird and dark weird and dark.
ppp Danc'd a mea-sure weird and dark, weird and dark.
ppp Danc'd a mea-sure weird and dark, weird and dark.
ppp Danc'd a mea-sure weird and dark, weird and dark.
dim. *ppp*

a tempo.

SCENE IV.

PIANO.
♩ = 60.

Andante maestoso.

mf dim. pp f f

cresc. f dim. p p

pp espress.

SOPRANO.

ALTO.

TENOR.

BASS.

To the sumptuous

pp

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

[illegible]

ev - - - 'ry Knight and Dame, ev - - - 'ry Knight . . .
 Ev - 'ry Knight and ev - 'ry Dame, . . .
 Ev - - - 'ry Knight, ev - - - 'ry Dame, e-ve-ry
 Ev - 'ry Knight and ev - 'ry, ev - 'ry Dame,
 Sea
 Ped. * Ped. *
 ev - 'ry Knight . . . and Dame.
 ev - 'ry Dame, . . . ev - 'ry
 Knight, e-ve-ry Dame, e-ve-ry Knight . . . and
 ev - 'ry Knight, . . . e-ve-ry Knight, e-ve-ry
 Dame.
 Dame.
 Dame.
 Dame.
 pp mf
 Ped. *

Piano introduction for the first system. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a flowing melody in the right hand and a supporting bass line in the left hand. The introduction concludes with a *Ped.* (pedal) marking and an asterisk (*).

P Allegretto.

Vocal entry for the first system. The melody is in 2/4 time. The lyrics are: "Twixt son and daugh-ter all". The music is marked *p* (piano).

Allegretto. ♩ = 108.

p dolce e mesto.

Piano accompaniment for the first system. The music is in 2/4 time. It features a steady eighth-note pattern in the right hand and a supporting bass line in the left hand. The tempo is marked *Allegretto* with a quarter note equal to 108 beats per minute. The mood is marked *p dolce e mesto*.

dis - traught,

'twixt son . . . and

dis-traught,

'twixt son and

son and daugh - ter,

'twixt son and

son and daugh - ter,

'twixt son and

daugh - ter, With mourn - ful, mourn - ful mind The an - cient

daugh - ter, With mourn - ful, mourn - ful mind The an - cient

daugh - ter, With mourn - ful mind The an - cient

daugh - ter, With mourn - ful mind The an - cient

cres. *p* *dim.* *cres.* *p* *dim.* *cres.* *p* *dim.* *cres.* *p* *dim.*

cres. *molto.* *ff* *pp*

Ped. *

King re - clined,

King re - clined,

King re - clined,

King re - clined,

King re - clined,

pp *pp* *pp* *pp* *pp* *cres.*

f *dim.* *mf* *p*

pp Gazed at them in si - lent thought.

pp Gazed at them in si - lent thought.

pp Gazed in si - lent thought.

pp Gazed in si - lent thought.

poco cres. pp Pale the chil - dren both did look, the chil - dren both did

poco cres. pp Pale the chil - dren both did look, the chil - dren both did

pp Pale the chil - dren look, the chil - dren both did

pp Pale the chil - dren look, the chil - dren both did

poco cres. pp

ppp look,

ppp look,

ppp look,

ppp look,

ppp look,

ppp

f

Musical score for a vocal and piano piece, page 52. The score includes vocal staves with lyrics and piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo and dynamics change throughout the piece.

First System: The vocal staves feature the lyrics "pale the chil-dren both did". The piano accompaniment includes a grand staff with a piano (pp) dynamic and a *dim.* (diminuendo) instruction.

Second System: The vocal staves continue with the lyrics "look, look, look,". The piano accompaniment includes a grand staff with a *Poco più mosso. ♩ = 116.* tempo change and a *cres.* (crescendo) instruction.

Third System: The vocal staves feature the lyrics "But the guest . . . a beak-er took, . . .". The piano accompaniment includes a grand staff with a *ff. vivace.* dynamic and tempo change, and a *Ped.* (pedal) instruction.

Fourth System: The vocal staves continue with the lyrics "But the guest . . . a beak-er took, . . .". The piano accompaniment includes a grand staff with a *ff. vivace.* dynamic and tempo change, and a *Ped.* (pedal) instruction.

Fifth System: The piano accompaniment includes a grand staff with a *Sva.* (Sustained) instruction and a *Ped.* (pedal) instruction.

The page number 8179 is visible at the bottom center.

vivace. *f* a beak

But the guest . . . a beak-er took, . . . *f* a beak

vivace. *f* a beak

But the guest . . . a beak-er took, . . . *f* a beak

pp subito. *cres. molto.* er took ;

pp subito. *cres. molto.* a beak er took ;

pp subito. *cres. molto.* er took ;

pp subito. *cres. molto.* a beak er took ;

pp subito. *cres. molto.* *f*

Ped. *

"Gold-en wine . . . will make you whole,

"Gold-en wine . . . will make you whole,

"Gold-en wine . . . will make you whole,

"Gold-en wine . . . will make you whole,

Ped. * *Ped.* 8179. * *Ped.* * *Ped.* *

gold - en wine will make you whole,

gold - en wine gold - en wine will make you whole,

gold - en wine, gold - en wine will make you whole,

gold - en

gold

will make you whole, . . . will make you whole,

gold - en wine will make you whole,

wine, . . . gold - en wine will make you whole,

en wine!"

gold en wine!"

gold en wine!"

gold en wine!"

cres. molto.

Ped.

First system of musical notation. It consists of five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) with a key signature of two flats and a common time signature. The bottom staff is a grand staff (piano and celeste). The piano part begins with a piano (*p*) dynamic and features a complex, flowing melody with many accidentals. There is a small asterisk (*) below the first measure of the piano part.

Second system of musical notation. It consists of five staves. The top four staves are vocal staves. The bottom staff is a grand staff. The piano part continues with a piano (*p*) dynamic. There is a section marked *poco rit.* (poco ritardando) followed by a section marked *a tempo.* with a tempo marking of $\text{♩} = 108$. The piano part features a complex, flowing melody with many accidentals. There is a small asterisk (*) below the first measure of the piano part.

Third system of musical notation. It consists of five staves. The top four staves are vocal staves. The bottom staff is a grand staff. The piano part continues with a piano (*p*) dynamic. There is a section marked *dim.* (diminuendo) followed by a section marked *pp* (pianissimo). The piano part features a complex, flowing melody with many accidentals. There is a small asterisk (*) below the first measure of the piano part.

chil - dren drank,

The chil - dren drank,

The chil - dren drank,

The chil - dren drank,

Ped. * Ped. *

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave ma - ny a

Ped. *

cour - teous thank, ma - ny a cour - teous thank;

cour - teous thank, ma - ny a cour - teous thank;

cour - teous thank, ma - ny a cour - teous thank;

cour - teous thank, ma - ny a cour - teous thank;

cour - teous thank, ma - ny a cour - teous thank;

Ped. *

poco marcato.

5179.

Oh, that draught, . . .

Oh, that draught, . . .

Oh, that draught, . . .

Oh, that draught, . . .

dim. pp mf Ped.

oh, that draught, . . .

oh, that draught, . . .

oh, that draught, . . .

oh, that draught, . . .

dim. p

oh, that draught, . . . oh, that draught, . . .

oh, . . . that draught was ve - ry cool, . . .

oh, . . . that draught was ve - ry cool, . . .

oh, . . . that draught was ve - ry cool, . . .

dim. pp ppp Ped.

oh, that draught was ve - - - ry

oh, that draught was ve - - - ry

oh, that draught was ve - - - ry

oh, that draught was ve - - - ry

oh, that draught was ve - - - ry

dim.

dim.

dim.

dim.

dim.

8va

dim.

cool!"

cool!"

cool!"

cool!"

S

S

ppp senza rit.

*Larghetto.
espress.*

59

mf

Each the father's breast em - bra - ces, . . .

Son and daughter, son and

Each the father's breast em - bra - ces,

Son and daughter, son and

Each the father's breast em - bra - ces, . . .

Son and daughter, son and

Each the father's breast em - bra - ces,

Son and daughter, son and

Larghetto. of preceding movement.

8va

pp

dim.

daugh-ter; . . . and their fa-ces Colourless, co - lourless grow ut - ter-ly,

daughter; and their fa-ces Colourless, co - lourless grow ut - ter-ly,

daugh-ter; . . . their fa - ces, . . . grow co - lour-less,

daughter; *8va* . . . and their fa-ces Colourless, co - lourless grow ut - ter-ly,

Son and daughter; and their fa - ces Co - lour-less grow ut - ter-ly.

Son and daughter; and their fa - ces Co - lour-less grow ut - ter-ly.

and their fa - ces Co - lour-less grow ut - ter-ly.

Son and daughter; and their fa - ces Co - lour-less grow ut - ter-ly.

pp *cres.*
Which - ev - er way, which - ev - er
pp *cres.*
Which - ev - er, way, which - ev - er way, which
pp *cres.*
Which - ev - er way, which - ev - er
pp *cres.*
Which - ev - er way, which - ev - er

cres. *mf* *dim.* *pp* *cres.*

pp
way,
pp
way
pp
way way
pp
way
Looks .. the fear - - - struck
Looks .. the fear *ppp*
Looks .. the fear *ppp*
Looks .. the fear *ppp*
way Looks the fa - - - ther,
p dolciss.

fa ther grey,
fa ther grey,
f *stringendo.* *sf* *rall.* *dim.*
Ped. * *Ped.* * *Ped.* *

a tempo. *p* *dim.*

He be-holds his chil - dren die, he beholds his chil-dren

He be-holds his chil - dren die, he beholds his chil-dren

He be-holds his chil - dren die, he beholds his chil-dren

he beholds them

a tempo. *fp*

pp *poco rit. e dim.*

die, . . he be-holds his chil - dren die.

pp *poco rit. e dim.*

die, he be-holds his chil - dren die.

pp *poco rit. e dim.*

die, he be-holds his chil - dren die.

pp *poco rit. e dim.*

die, he be-holds his chil - dren die.

Più lento.

p *pp* *poco rit.* *pp*

Ped. *

dim. sempre. *ppp*

Ped. *

62

Allegro molto. ♩ = 152.

ff sf fz

Ped. * *sf* *sf*

V

"Woe! the bless-ed chil-dren both . .

"Woe! the bless-ed chil-dren both . .

"Woe! the bless-ed chil-dren both . .

f "Woe! the bless-ed chil-dren both . .

V

Ped. * *Ped.* * *Ped.* * *Ped.* *

Tak'st thou in the joy . . . of youth,

Tak'st thou in the joy . . . of youth,

Tak'st thou in the joy . . . of youth,

Tak'st thou in the joy . . . of youth,

ff *p*

Ped. V *

p *cres.* *accel.* *f*

tak'st thou in the joy of youth, the joy of

in the joy, the joy of

p *cres.* *accel.* *f*

tak'st thou in the joy of youth, in the joy of

in the joy, the joy of

cres. molto. *sf* *accel.*

Andante.

youth; Take me, too, take me, too, take

youth; Take me, too, take me, too,

youth; *Andante.* ♩ = 72

Ped. * *Ped.* *

ff

me, too, the joy less fa-ther, take me,

Take me, too, take

take me,

Take me, too, take

Ped. *

too, take me, too, the joy - less fa - - - ther!"

me, too, take me, too, the joy - less fa - - - ther!"

too, take me, . . . the joy - less fa - - - ther!"

me, too, take me, the joy - less fa - - - ther!"

ffz *Ped.* *p* *dim.* *rit. e dim. sempre.*

Lento. *W* *pp* Spake the

pp Spake the

pp Spake the

pp Spake the

Lento. $\text{♩} = 60.$ *W* *pp* Spake the

grim Guest, From his hol-low, ca-ver-nous breast,

grim Guest, From his hol-low, ca-ver-nous breast,

grim Guest, From his hol-low, ca-ver-nous breast,

grim Guest, From his hol-low, ca-ver-nous breast,

sfz *pp*

CHORUS. 1st & 2nd SOPRANO.

X Allegro molto.

X *Allegro molto.*

GA ther."

GA ther."

GA ther."

GA ther."

GA ther."

X *Allegro molto.* $\text{♩} = 160.$

tr tr tr tr tr

sf sf sf sf sf

fff

Ped.

8170

* Ped.

[illegible]

rit. molto.

dim. rit. molto.

Ro - ses . . . in the Spring."

dim. rit. molto.

Ro - ses . . . in the Spring."

dim. rit. molto.

Ro - ses . . . in the Spring."

dim. rit. molto. *pp a tempo più lento.* *pp*

Per.

rit. al fine. *dim.* *pp*



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C. BRAUN.				
SIGURD ...	5/0	—	—	—
J. C. BRIDGE.				
DANIEL ...	3/6	—	—	—
RÜDEL ...	4/0	—	—	—
J. F. BRIDGE.				
ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	1/0	—	—	—
MOUNT MORIAH ...	3/0	—	—	—
BOADICEA ...	2/6	—	—	—
CALLIRHOE (Sol-FA, 1/6) ...	2/6	3/0	4/0	—
NINEVEH ...	2/6	3/0	4/0	—
THE INCHCAPE ROCK ...	1/0	—	—	—
THE LORD'S PRAYER (Sol-FA, 0/6) ...	1/0	—	—	—
THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—	—
DUDLEY BUCK.				
THE LIGHT OF ASIA ...	2/6	3/6	5/0	—
EDWARD BUNNETT.				
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	—
W. BYRD.				
MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—	—
CARISSIMI.				
JEPHTHAH ...	1/0	—	—	—
F. D. CARNELL.				
SUPPLICATION ...	5/0	—	—	—
GEORGE CARTER.				
SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6	—
WILLIAM CARTER.				
PLACIDA ...	2/0	2/6	4/0	—
CHERUBINI.				
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6	—
SECOND MASS, IN D MINOR ...	2/0	2/6	3/6	—
THIRD MASS (CORONATION) ...	1/0	1/6	2/6	—
FOURTH MASS, IN C ...	1/0	1/6	2/6	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Lib.	2nd	3rd	4th		Lib.	2nd	3rd	4th
E. T. CHIPP.					MYLES B. FOSTER.				
JOB	4/0	—	—	—	THE LADY OF THE ISLES	1/6	—	—	—
NAOMI	2/6	—	—	—	THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	—
HAMILTON CLARKE.					(Ditto, Sol-FA, 0/8)	—	—	—	—
PEPIN THE PIPPIN (Operetta), both Notations ...	2/6	—	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/8)	2/6	—	—	—
(Ditto, Sol-FA, 0/8)	—	—	—	—	SNOW FAIRIES (Female voices)	1/6	—	—	—
THE MISSING DUKE (Operetta) (Sol-FA, 0/8) ...	2/6	—	—	—	ROBERT FRANZ.				
THE DAISY CHAIN (Operetta)	2/6	—	—	—	PRAISE YE THE LORD (117th Psalm)	1/0	—	—	—
FREDERICK CORDER.					NIELS W. GADE.				
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ...	2/6	—	—	—	PSYCHE (Sol-FA, 1/6)	2/6	3/0	4/0	—
SIR MICHAEL COSTA.					SPRING'S MESSAGE (Sol-FA, 0/8)	0/8	—	—	—
THE DREAM	1/0	—	—	—	ERL-KING'S DAUGHTER (Sol-FA, 0/8)	1/0	1/6	2/6	—
H. COWARD.					ZION	1/0	1/6	2/6	—
THE STORY OF BETHANY (Sol-FA, 1/6)	2/6	3/0	—	—	THE CRUSADERS (Sol-FA, 1/0)	2/6	3/0	4/0	—
F. H. COWEN.					COMALA	2/6	3/0	4/0	—
ST. JOHN'S EVE (Sol-FA, 1/6)	2/6	3/0	4/0	—	CHRISTMAS EVE (Sol-FA, 0/4)	1/0	1/6	—	—
A SONG OF THANKSGIVING	1/6	—	—	—	HENRY GADSBY.				
SLEEPING BEAUTY (Sol-FA, 1/6)	2/6	3/0	4/0	—	LORD OF THE ISLES (Sol-FA, 1/0)	2/6	—	—	—
RUTH (Sol-FA, 1/6)	4/0	4/6	6/0	—	ALCESTIS (Male voices)	4/0	—	—	—
SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/8) ...	2/0	—	—	—	COLUMBUS (Male voices)	2/6	—	—	—
THE WATER LILY	2/6	—	—	—	F. W. GALPIN.				
VILLAGE SCENES (Female voices) (Sol-FA, 0/8) ...	1/6	—	—	—	YE OLDE ENGLYSHE PASTYMES	1/6	—	—	—
CHRISTMAS SCENES (Female voices) (Sol-FA, 0/8) ...	2/0	—	—	—	G. GARRETT.				
J. MAUDE CRAMENT.					HARVEST CANTATA (Sol-FA, 0/8)	1/0	—	—	—
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—	—	THE SHUNAMMITE	2/0	—	—	—
LITTLE RED RIDING HOOD (Female voices) ...	2/0	—	—	—	THE TWO ADVENTS	1/6	—	—	—
W. CRESER.					R. MACHILL GARTH.				
EUDORA (A dramatic Idyll)	2/6	—	—	—	EZEKIEL	4/0	4/6	—	—
W. CROTCH.					THE WILD HUNTSMAN	1/0	1/6	—	—
PALESTINE	3/0	3/6	5/0	—	A. R. GAUL.				
W. H. CUMMINGS.					A SONG OF LIFE (Ode to Music) (Sol-FA, 0/8) ...	1/0	—	—	—
THE FAIRY RING	2/6	—	—	—	JOAN OF ARC (Sol-FA, 1/0)	2/6	3/0	4/0	—
W. G. CUSINS.					PASSION SERVICE	2/6	3/0	4/0	—
TE DEUM	1/6	—	—	—	RUTH (Sol-FA, 0/8)	2/6	3/0	4/0	—
GIDEON	2/6	—	—	—	THE HOLY CITY (Sol-FA, 1/0)	2/6	3/0	4/0	—
FÉLICIEŒ DAVID.					THE TEN VIRGINS (Sol-FA, 1/0)	2/6	3/0	4/0	—
THE DESERT (Male voices)	1/6	2/0	—	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0	—
P. H. DIEMER.					UNA	2/6	3/0	4/0	—
BETHANY	4/0	—	—	—	(Ditto, Sol-FA, 1/0)	—	—	—	—
M. E. DOORLY.					THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—	—
LAZARUS	2/6	—	—	—	(Ditto, Sol-FA, 0/8)	—	—	—	—
F. G. DOSSERT.					FR. GERNSHEIM.				
MASS, IN E MINOR	5/0	—	—	—	SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—	—
COMMUNION SERVICE, IN E MINOR	3/0	—	—	—	E. OUSELEY GILBERT.				
F. DUNKLEY.					SANTA CLAUS AND HIS COMRADES (Operetta) ...	2/0	—	—	—
THE WRECK OF THE HESPERUS	1/0	—	—	—	F. E. GLADSTONE.				
ANTONIN DVOŘÁK.					PHILIPPI	2/6	—	—	—
ST. LUDMILA	5/0	6/0	7/6	—	GLUCK.				
(Ditto (German and Bohemian Words)	5/0	—	—	—	ORPHEUS	2/6	—	—	—
THE SPECTRE'S BRIDE (Sol-FA, 1/6)	3/0	2/6	5/0	—	F. K. HATTERSLEY.				
(Ditto (German and Bohemian Words)	6/0	—	—	—	ROBERT OF SICILY	2/6	—	—	—
STABAT MATER	2/6	3/0	4/0	—	HERMANN GOETZ.				
PATRIOTIC HYMN	1/6	—	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	—
(Ditto (German and Bohemian Words)	3/0	—	—	—	NGENIA	1/0	—	—	—
REQUIEM MASS	5/0	6/0	7/6	—	THE WATER-LILY (Male voices)	1/6	—	—	—
MASS, IN D	2/6	—	—	—	CH. GOUNOD.				
COMMUNION SERVICE, IN D	2/6	—	—	—	MORS ET VITA (Latin or English)	6/0	6/6	7/6	—
A. E. DYER.					(Ditto, Sol-FA (Latin and English)	2/0	—	—	—
SALVATOR MUNDI	2/6	—	—	—	REQUIEM MASS, from "Mors et Vita"	2/6	3/0	—	—
ELECTRA OF SOPHOCLES	1/6	2/0	—	—	THE REDEMPTION (English words) (Sol-FA, 2/0) ...	5/0	6/0	7/6	—
H. J. EDWARDS.					(Ditto (French Words)	5/4	—	—	—
THE ASCENSION	2/6	—	—	—	(Ditto (German Words)	10/0	—	—	—
THE EPIPHANY	2/0	—	—	—	MESSE SOLENNELLE (St. Cecilia)	1/0	1/6	2/6	—
PRAISE TO THE HOLIEST	1/6	—	—	—	OUT OF DARKNESS	1/0	—	—	—
EDWARD ELGAR.					COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0	—
THE BLACK KNIGHT	2/0	—	—	—	TROISIEME MESSE SOLENNELLE	2/6	—	—	—
ROSALIND F. ELLICOTT.					DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—	—
ELYSIUM	1/0	—	—	—	(Ditto (Out of darkness)	1/0	—	—	—
THE BIRTH OF SONG	1/6	—	—	—	THE SEVEN WORDS OF OUR SAVIOUR ON ...	1/0	—	—	—
GUSTAV ERNEST.					THE CROSS (Filium Jerusalem)	1/0	—	—	—
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/8) ...	2/0	—	—	—	DAUGHTERS OF JERUSALEM	1/0	—	—	—
T. FACER.					GALLIA (Sol-FA, 0/4)	1/0	—	—	—
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—	—	A. M. GOODHART.				
(Ditto, Sol-FA, 0/8)	—	—	—	—	EARL HALDAN'S DAUGHTER	1/0	—	—	—
E. FANING.					ARETHUSA	2/0	—	—	—
BUTTERCUPS AND DAISIES (Female voices) ...	2/6	—	—	—	C. H. GRAUN.				
(Ditto, Sol-FA, 1/0)	—	—	—	—	THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	—
HENRY FARMER.					TE DEUM	2/0	2/6	4/0	—
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0) ...	2/0	2/6	3/6	—	ALAN GRAY.				
					THE WIDOW OF ZAREPHATH	2/0	—	—	—
					ARETHUSA	1/6	—	—	—
					THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	—
					J. O. GRIMM.				
					THE SOUL'S ASPIRATION	1/0	—	—	—
					G. HALFORD.				
					THE PARACLETE	2/0	—	—	—
					E. V. HALL.				
					IS IT NOTHING TO YOU?	0/8	—	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

HANDEL.				W. H. HUNT.			
Full Title	Full Title	Full Title	Full Title	Full Title	Full Title	Full Title	Full Title
ALEXANDER'S FEAST	3/0	3/6	4/0	STABAT MATER	3/0	3/6	—
ACIS AND GALATEA	1/0	1/6	2/6	H. H. HUSS.			
DITTO, New Edition, edited by J. Barnby (Sol-FA, 1/0)	1/0	1/6	2/6	AVE MARIA (Female voices)	1/0	—	—
ALCESTE	2/0	—	—	F. ILIFFE.			
SEMELE	3/0	3/6	5/0	SWEET ECHO	1/0	—	—
THE PASSION	3/0	3/6	5/0	JOHN WILLIAM JACKSON.			
THE TRIUMPH OF TIME AND TRUTH	3/0	3/6	5/0	I CRIED UNTO GOD	1/6	—	—
ALEXANDER BALUS	3/0	3/6	5/0	W. JACKSON.			
HERCULES	3/0	3/6	5/0	THE YEAR	2/0	2/6	—
ATHALIAH	3/0	3/6	5/0	D. JENKINS.			
ESTHER	3/0	3/6	5/0	DAVID AND SAUL (Sol-FA, 2/0)	3/0	2/6	—
SUSANNA	3/0	3/6	5/0	A. JENSEN.			
THEODORA	3/0	3/6	5/0	THE FEAST OF ADONIS	1/0	—	—
BELSHAZZAR	3/0	3/6	5/0	W. JOHNSON.			
THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6	4/0	ECCE HOMO	2/0	—	—
THE MESSIAH, ditto, Pocket Edition	1/0	1/6	2/6	C. WARWICK JORDAN.			
THE MESSIAH, edited by W. T. Best	2/0	2/6	4/0	BLOW YE THE TRUMPET IN ZION	1/6	—	—
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0	ALFRED KING.			
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/6	THE EPIPHANY	2/0	—	—
JUDAS MACCABÆUS (Sol-FA, 1/0)	2/0	2/6	4/0	N. KILBURN.			
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/6	THE SILVER STAR (Female voices)	1/6	—	—
SAMSON (Sol-FA, 1/0)	2/0	2/6	4/0	THE LORD IS MY SHEPHERD (3rd Psalm)	1/0	—	—
SOLOMON	2/0	2/6	4/0	BY THE WATERS OF BABYLON	1/0	—	—
JEPHTHA	2/0	2/6	4/0	OLIVER KING.			
JOSHUA	2/0	2/6	4/0	BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—
DEBORAH	2/0	2/6	4/0	THE NAIADS (Female voices)	2/6	—	—
SAUL	2/0	2/6	4/0	THE SANDS O' DEE	1/0	—	—
CHANDOS TE DEUM	1/0	1/6	2/6	J. KINROSS.			
DETTINGEN TE DEUM	1/0	1/6	2/6	SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6) ...	2/6	—	—
UTRECHT JUBILATE	1/0	—	—	H. LAHEE.			
O COME, LET US SING UNTO THE LORD	—	—	—	THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) ...	2/6	—	—
(5th Chandos Anthem)	1/0	—	—	LEONARDO LEO.			
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—	DIXIT DOMINUS	1/0	1/6	—
CORONATION AND FUNERAL ANTHEMS	—	—	5/0	H. LESLIE.			
Or, singly:—	—	—	—	THE FIRST CHRISTMAS MORN	2/6	—	—
THE KING SHALL REJOICE	0/6	—	—	F. LISZT.			
ZADOK THE PRIEST	0/6	—	—	THE LEGEND OF ST. ELIZABETH	2/0	2/6	5/0
MY HEART IS INDITING	0/6	—	—	THIRTEENTH PSALM	2/0	—	—
LET THY HAND BE STRENGTHENED	0/6	—	—	C. H. LLOYD.			
THE WAYS OF ZION	1/0	—	—	ALCESTIS	3/0	—	—
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6	ANDROMEDA	2/0	2/6	5/0
L'ALLEGRO	2/0	2/6	4/0	HERO AND LEANDER	1/6	—	—
DIXIT DOMINUS (from Psalm cx.)	1/0	—	—	THE SONG OF BALDER	1/0	—	—
HAYDN.				THE LONGBEARDS' SAGA (Male voices)	1/6	—	—
THE CREATION (Sol-FA, 1/0)	2/0	2/6	4/0	THE GLANERS' HARVEST (Female voices)	2/6	—	—
THE CREATION, Pocket Edition	1/0	1/6	2/6	A SONG OF JUDGMENT	2/6	2/0	4/0
THE SEASONS	2/0	2/6	5/0	ROSSALL	2/0	—	—
Each Season, singly (Spring, Tonic Sol-fa, 6d.) ...	1/0	—	—	SIR OGIE AND THE LADIE ELSIE	1/6	—	—
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6	CLEMENT LOCKNANE.			
Ditto (Latin and English)	1/0	1/6	2/6	THE ELFIN QUEEN (Female voices)	2/6	—	—
SECOND MASS, IN C (Latin)	1/0	1/6	2/6	W. H. LONGHURST.			
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6	THE VILLAGE FAIR	2/0	2/6	—
Ditto (Latin)	1/0	1/6	2/6	HAMISH MACCUNN.			
SIXTEENTH MASS (Latin)	1/6	2/0	2/6	LAY OF THE LAST MINSTREL (Sol-FA, 1/0)	2/6	2/0	4/0
THE PASSION; OR, SEVEN LAST WORDS OF	—	—	—	LORD ULLIN'S DAUGHTER (Sol-FA, 0/6)	1/0	—	—
OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0	G. A. MACFARREN.			
TE DEUM (English and Latin)	1/0	—	—	SONGS IN A CORNFIELD (Female voices)	1/6	—	—
INSANÆ ET VANÆ CURÆ (Ditto)	0/6	—	—	(Ditto, Sol-FA, 0/6)	1/0	1/6	2/6
BATTISON HAYNES.				THE SOLDIER'S LEGACY (Operetta)	0/6	—	—
THE FAIRIES' ISLE (Female voices)	2/6	—	—	OUTWARD BOUND	1/0	—	2/6
A SEA DREAM (Female voices)	2/6	—	—	A. C. MACKENZIE.			
H. HEALE.				THE DREAM OF JUBAL	2/6	2/0	4/0
JUBILEE ODE	1/6	—	—	THE STORY OF SAYID	2/0	2/6	5/0
C. SWINNERTON HEAP.				JASON	2/6	2/6	4/0
FAIR ROSAMOND (Sol-FA, 2/0)	2/6	4/0	5/0	THE BRIDE (Sol-FA, 0/6)	1/0	—	—
EDWARD HECHT.				THE ROSE OF SHARON (Sol-FA, 2/0)	5/0	6/0	7/6
ERIC THE DANE	2/0	—	—	JUBILEE ODE	2/6	—	—
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—	THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0) ...	2/0	—	—
GEORGE HENSCHEL.				THE NEW COVENANT	1/6	—	—
OUT OF DARKNESS (130th Psalm)	2/6	—	—	VENI, CREATOR SPIRITUS	2/6	—	—
TE DEUM LAUDAMUS, IN C	1/6	—	—	BETHLEHEM	5/0	6/0	7/6
STABAT MATER	2/6	—	—	Ditto. Act II, separately	2/6	—	—
HENRY HILES.							
FAYRE PASTOREL	0/6	—	—				
THE CRUSADERS	2/6	—	—				
FERDINAND HILLER.							
NALA AND DAMAYANTI	4/0	—	6/0				
A SONG OF VICTORY (Sol-FA, 0/6)	1/0	1/6	—				
H. E. HODSON.							
THE GOLDEN LEGEND	2/0	—	—				
HEINRICH HOFMANN.							
FAIR MELUSINA	2/0	2/6	4/0				
CINDERELLA	4/0	—	—				
SONG OF THE NORNS (Female voices)	1/0	—	—				
HUMMEL.							
FIRST MASS, IN B FLAT	1/0	1/6	2/6				
COMMUNION SERVICE, ditto	2/0	—	4/0				
SECOND MASS, IN B FLAT	1/0	1/6	2/6				
COMMUNION SERVICE, ditto	2/0	—	4/0				
THIRD MASS, IN D	1/0	1/6	2/6				
COMMUNION SERVICE, ditto	2/0	—	4/0				
ALMA VIRGO (Latin and English)	0/6	—	—				
QUOD IN ORBE (Ditto)	0/6	—	—				

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	1/2	1/4	3/4		1/2	1/4	3/4
J. B. McEWEN.				H. W. PARKER.			
THE VISION OF JACOB	2/0	—	—	THE KOBOLDS	1/0	—	—
F. W. MARKULL.				HORA NOVISSIMA... ..	2/6	—	—
ROLAND'S HORN (Male voices)	2/6	—	—	C. H. H. PARRY.			
F. E. MARSHALL.				DE PROFUNDIS (190th Psalm)	2/0	—	—
PRINCE SPRITE (Female voices)	2/6	—	—	ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0)	2/0	—	—
J. T. MASSER.				BLEST PAIR OF SIRENS (Sol-FA, 0/8)	1/0	—	—
HARVEST CANTATA	1/0	—	—	THE GLORIES OF OUR BLOOD AND STATE	1/0	—	—
J. H. MEE.				PROMETHEUS UNBOUND	2/0	—	—
HORATIUS (Male voices)	1/0	—	—	JUDITH	5/0	6/0	7/6
DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—	L'ALLEGRO (Sol-FA, 1/0)	2/0	—	—
MENDELSSOHN.				ETON	2/0	—	—
ELIJAH (Sol-FA, 1/0)	2/0	2/6	4/0	THE LOTUS-EATERS (The Choric Song)	2/0	—	—
ELIJAH (Pocket Edition)	1/0	1/6	2/0	JOB	2/6	—	—
AS THE HART PANTS (42nd Psalm)	1/0	—	—	KING SAUL	5/0	6/0	7/6
COME, LET US SING (93rd Psalm)	1/0	—	—	DR. JOSEPH PARRY.			
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0	NEBUCHADNEZZAR	2/0	4/0	5/0
(Ditto, Sol-FA, 0/8)	1/0	—	—	Ditto, Sol-FA	1/6	2/0	2/6
NOT UNTO US, O LORD (115th Psalm)	1/0	—	—	B. PARSONS.			
ST. PAUL (Sol-FA, 1/0)	2/0	2/6	4/0	THE CRUSADER	2/6	—	—
ST. PAUL (Pocket Edition)	1/0	1/6	2/0	T. M. PATTISON.			
HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0)	1/0	1/6	2/6	MAY DAY (Sol-FA, 0/8)	1/6	—	—
LORD, HOW LONG WILT THOU (Sol-FA, 0/4)	1/0	—	—	THE MIRACLES OF CHRIST (Sol-FA, 0/8)	2/0	—	—
HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/8)	1/0	—	—	THE ANCIENT MARINER	2/6	—	—
(Ditto)	0/4	—	—	THE LAY OF THE LAST MINSTREL	2/6	—	—
LAUDA SION (Praise Jehovah) (Sol-FA, 0/8)	2/6	2/6	4/0	A. L. PEACE.			
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/6	2/6	ST. JOHN THE BAPTIST	2/6	—	—
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	1/6	2/6	A. H. D. PRENDERGAST.			
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